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SIR GEORGE WILLIAMS
UNIVERSITY
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LIBRARY

A Centre for Films on Art

The Unesco Seminar and Festival: Films on Art held last May at the National Gallery in Ottawa focussed attention on the growing need for a Centre of Films on Art. More than 100 participants from all parts of Canada, from many centres in the United States and from England, France and the U.S.S.R., met in plenary sessions, workshops and at film screenings during three days. The Seminar brought those with a professional interest in art together with eminent authorities in the field of art, education and film and television production. While major discussions and papers considered the principles and methods of production, acquisition, distribution, programming and the new possibilities offered by television, the first action urged by the participants in a resolution was for the Canadian National Commission for Unesco "to establish a national co-ordinating office" for films on art. Through the Canadian National Commission, the Seminar also recommended that Unesco be asked to explore ways of making available broadcast material for educational institutions, to develop an international index of films on art, and to plan the next conference of films on art as a discussion between art historians, educators and producers.

At the closing luncheon, the Honourable Lucien Cardin, representing the Canadian Government, said: "I agree, therefore, in principle to the wishes you expressed and I shall put before my colleagues in the Government the resolutions adopted at the conclusion of this conference with regard to the creation of an information centre which would possess a unique and detailed catalogue of new productions, Canadian or foreign, in the field of art films. This initiative would result in a better integration of art films within the Canadian distribution network. You agree that, in fact (and one should praise here the wonderful work of the Canadian Film Institute), this centre does already exist, but you wish to assure its development. I fully endorse your suggestions, so true is it that the diffusion of arts holds a unique, inalienable and predestined place in the upkeeping and development of civilization."

Following the close of the Seminar, and *ad hoc* committee, under the continuing chairmanship of Hamilton Southam who chaired the Organizing Committee of the Seminar and Festival, was set up at the invitation of Lewis Perinbam. This committee has been meeting to define the objectives of the centre, to describe its function and budget and to determine the best methods for establishing the centre on a sound, continuing basis.

Throughout the normally quiet summer period, plans have been made to follow-up on the experience of the Seminar and Festival. On June 10, 11, and 12th, the Toronto Public Library presented an extraordinarily successful Festival following the pattern of the Unesco Festival in Ottawa. Public response was such that a second auditorium had to be used to accommodate the overflow crowd. With the assistance of the Director of the Ottawa Festival, Mrs. Dorothy Macpherson, a Vancouver Festival will be presented on October 21, 22, 23 and repeated on October 28, 29 and 30th in the Varsity Theatre. In co-operation with the Quebec Ministry of Culture, the National Gallery is sponsoring five regional festivals in Quebec: Programs are being planned by Mr. J.-P. Morriset and Mr. J. Borcoman of the National Gallery together with Mrs. Macpherson of the National Film Board. These festivals will take place in Quebec City, Trois Rivières, Jonquière, and Sherbrooke. In Montreal, special programs will be shown by the Montreal Museum of Fine Arts (Nov. 20), the University of Montreal (Nov. 21), and Sir George Williams University (Nov. 22). Other presentations are being planned for such centres as Edmonton, St. Boniface, Winnipeg, London, Toronto and Ottawa.

In addition to the National Gallery catalogue and supplement, which describe the films in the National Gallery Collection, and the revised C F I catalogue of *Films on Art and Related Subjects,* one special list has been published (all French titles produced by the National Film Board in this area) and a new catalogue is in preparation (all films on art available in French from diplomatic missions and the Quebec Film Office). To maintain the vital flow of information concerning these and other activities, a newsletter will be available shortly for those who attended the Seminar and others.

The work continues. First efforts are directed towards assisting the development of effective programs in many parts of Canada. International co-operation will be continued in part by Dorothy Macpherson's participation in a conference held in Milan on October 18th under the auspices of the International Council for Film and Television and the Fédération Internationale du Film sur l'Art. Perhaps Canada can play a unique role in suggesting a pattern for developing similar programs in other countries. Mrs. Macpherson's contribution to the Canadian program laid the basis for the work of a Canadian Centre of Films on Art. Such a Centre or national co-ordinating office must be established to ensure the continuance of this work.

A report on the Seminar will be available later this autumn. Copies of papers presented at the Seminar are available in limited quantities:

Characteristics and Production of Films on Art and Television Programmes on Art, John Read, British Broadcasting Corporation.

Ten Years of Films on Art on Radio-Télévision Française, Jean-Marie Drot, Radio-Télévision Française. (Available in French only.)

Notes on Some Aspects of the Development of Canadian Collections of Films on Art, Dorothy Macpherson, National Film Board of Canada.

The Film on Art in the Study of Art, Henri Lemaître.

The Unesco Seminar and Festival: Films on Art was sponsored by the Canadian National Commission for Unesco in co-operation with the National Gallery of Canada, the National Film Board, the Canadian Film Institute, the Canadian Broadcasting Corporation, the Royal Architectural Institute of Canada, the National Gallery Association, the National Museum of Canada and the Canadian Universities Foundation.

Chairman, Organizing Committee: Hamilton Southam, Head of the Information Division, Department of External Affairs.

Director of Seminar and Festival: Mrs.

Dorothy Macpherson, Liaison Officer, National Film Board.

Secretary: Mrs. Claire Haggan, Canadian National Commission for Unesco.

Chairman, Seminar: Roy Little, Executive Director, Canadian Film Institute.

Chairman, Festival: Graham Crabtree, Liaison Officer, National Film Board.

Films on Science Festival in Toronto

The National Science Film Library of the Canadian Film Institute recently collaborated in the presentation of a "Festival of Films on Science" in Toronto. The Festival, sponsored by the Toronto Public Library, was held on September 27th and 28th in the Library's theatre.

More than 20 films from the major film-producing countries of the world were presented in the two-day Festival. Most of these films had won major awards at various international film festivals. Among the countries represented at the Festival were: Bulgaria (*The Rays of Life*); Japan (*The Lubricating Oil*); Great Britain (*The World of Semi-Conductors, Entropy* and *The God Within*); U.S.A. (*Atoms for Space, Introduction to Digital Computers, Mathematical Peep-shows*); France (*Le temps retrouvé* and *Thaumatopoea*); Rumania (*Synthetic, Organic Dyestuffs*); Hungary (*Like a Sea Water Drop*) and Germany (*Dispersal of Seeds and Fruits* and *Kahl*). More than 250 people attended each Festival presentation. This was more than the capacity of the theatre and extra screening facilities were brought into use.

The "Festival of Films on Science" will also be presented in Ottawa by the National Museum of Canada on October 21st and 23rd and in Montreal by the National Film Board of Canada.

Expanded Film Service for Metro Toronto

William Condie, President of the Toronto and District Film Council, announced the launching of an expanded film service through the Metropolitan Film Library on October 1st. With the collaboration of the Canadian Film Institute, the 1,500 titles distributed by the Metropolitan Film Library have been increased by a third with the deposit of approximately $40,000 of prints by the Institute.

The Toronto and District Film Council is a voluntary, membership organization which has provided a film lending service through its Metropolitan Film Library, a preview and projectionist training service together with presentations of important documentary films. The Library is housed in quarters rented from the Toronto Public Library at 220 College Street in downtown Toronto. The training programs and the low-cost film lending service have contributed towards making the Toronto area the largest film-using centre in Canada.

The expansion in the Library now brings into immediate use most of the British Information Service films, and a wide variety of specialized films of interest to business and industry, art study groups, schools, medical, nursing and science film users, sports organizations and safety supervisors. All National Film Board productions may be borrowed from the Metropolitan Film Library.

In addition, the full resources of the 32 collections distributed by the Canadian Film Institute (more than 7,500 titles) are immediately available through the Metropolitan Film Library. All requests by phone or during a personal visit to the Library can be met from the resources of the National Film Library. Information on sources and all aspects of film can be provided usually within 48 hours.

The Metropolitan Film Library and the National Film Board, together with a number of public libraries provide a complete and convenient film service to communities in suburban Metropolitan Toronto. All films, in addition to projectors and screens, are available from the following public libraries as well as from the Metropolitan Film Library: East York, Etobicoke, New Toronto, North York, Scarborough and Weston.

Miss Kathleen Gaw has joined Miss Katherine Whetham on the staff of the Library to meet the increasing demands which are expected to be made on this expanded film service.

The Canadian Film Institute is especially pleased to collaborate with the Toronto and District Film Council and the National Film Board in this service which has been planned for two years.

C F I members and other film users in the Toronto area are urged to take advantage of the special convenience of this film service. Films may be requested by contacting the **Metropolitan Film Library, 220 College Street. Telephone: 927-3901.**

André Petrowski Joins C F I Staff

We are pleased to welcome André Petrowski to the C.F.I. staff as Director of the Institute's French language services. Mr. Petrowski succeeds Bernard Lalande who has joined the Canadian Welfare Council.

Mr. Petrowski was born in France and came to Canada in 1955. His basic language is French and, besides his complete familiarity with the English language, he is conversant with Italian, Russian and German. After studying social psychology at the Sorbonne in Paris, Mr. Petrowski worked for some years in the public relations field. He was recently assistant producer for Crawley Films on the feature film "Ville Jolie".

Mr. Petrowski has already begun to expand the services available to French-speaking film users, and has recently completed a catalogue of "Cent films et plus de court métrage"—a selected catalogue of short films in the French language available from C F I. Also in preparation is a French version of the "Films on Science and Technology" catalogue as well as a number of Special Film Lists. These developments and others in the Institute's French language services are evidence of C F I's increasing ability to provide films, information and assistance to French-speaking film users.

André Petrowski entre à l'Institut canadien du film

Nous sommes heureux d'accueillir André Petrowski parmi l'équipe de l'Institut, comme directeur des services français de l'Institut canadien du film. M. Petrowski succède à Bernard Lalande qui est maintenant au Conseil canadien du Bien-être.

M. Petrowski est né en France et vint au Canada en 1955. Sa langue maternelle est le français et l'anglais est devenu sa deuxième langue maternelle. En plus d'être bilingue, il a des connaissances d'italien, de russe et d'allemand. Après des études en psychologie sociale à Paris, M. Petrowski travailla pendant plusieurs années dans les relations publiques. Récemment il fut assistant producteur du film *Ville Jolie*, un long métrage tourné par Crawley Films.

M. Petrowski a déjà commencé à développer les services offerts par l'I C F aux usagers du film de langue française, par la publication d'un catalogue *Cent films et plus de court métrage*, une sélection de courts métrages français disponibles à l'I C F.

Dans la mesure du possible l'Institut essaye de préparer une documentation complète en français de ses différents films et services comme, par exemple, le catalogue scientifique, des listes spéciales de films. L'intérêt marqué par les canadiens de langue française, pour les aides audio-visuelles, permet de prévoir que l'Institut canadien du film est appelé à prendre une très grande importance dans ce domaine.

Shooting *The Last Man* at the "Art of Film" Seminar. Dick Ballentine, who supervised the film's production, is at the camera; Ernest Callenbach, Editor of "Film Quarterly" is standing immediately behind him. Neil Carson, who played the leading (and only) role in the film, is in front of the camera in the foreground (Photo : courtesy, Joseph Bochsler Studios)

Seminar on the Art of Film

Last July, the Canadian Federation of Film Societies and McMaster University Extension Department co-sponsored a week-long Seminar on "The Art of Film". The Seminar was held in the Canterbury Hills Residential Centre, situated in several acres of wooded countryside a few miles outside Hamilton. Participants in the Seminar heard lectures from leading film critics and film-makers, screened innumerable films and made a short film in 16mm under the guidance of professional film-maker. For a full week, participants argued for and about films, their making and their aesthetics. It was a busy, stimulating and immensely enjoyable experience.

Lectures were given by James Card of George Eastman House in Rochester who also presented a number of films from the George Eastman House Archives, Ernest Callenbach, Editor of Film Quarterly, film critic Andrew Sarris, film-maker Dick Ballentine and Peter Morris. Among the films screened at the Seminar were Eisenstein's *Strike,* Hitchcock's *I Confess,* Mizoguchi's *Ugetsu,* Antonioni's *Il Grido,* Losey's *Concrete Jungle* and Rivette's *Paris nous appartient.*

One of the most exciting projects undertaken at the Seminar was the production of a 16mm short film under the supervision of Dick Ballentine, President of Intervideo Productions and producer of the award-winning film, *The Most.* The film, titled *The Last Man,* was based on "Uirapuru" by Heitor Villa-Lobos. It was made in seven scenes, each of which was directed by a different Seminar participant with his own production crew. The "Last Man" in the film was played by Neil Carson. Shooting and editing of the film was completed during the week by those taking part in the Seminar. (The C.F.F.S. has a print of the final film which is available on loan.)

As the Seminar dispersed, all those who had been involved agreed it had been a stimulating and worthwhile experience, and hoped it would be possible to organize a similar Seminar during the summer of 1964.

Director of the Seminar was Peter Morris, Director of the National Science Film Library at the Canadian Film Institute and the Secretary was Neil Carson, Assistant Director of the Extension Department, McMaster University.

Films sur l'Art

Lors d'un Festival de films sur l'Art à Ottawa au mois de mai de cette année (festival qui fut un succès), le besoin pour la création d'un centre de films sur l'Art fut discuté et pratiquement approuvé. Un comité fut formé avec à sa tête M. Hamilton Southam. La première décision prise due au succès du premier festival, fut de continuer les festivals. Toronto eut le sien, Vancouver a le sien en ce moment. Avec la coopération du ministère culturel de la province de Québec, la Galerie Nationale commanditera cinq festivals régionaux dans la province. La préparation de programmes est assurée par M. J.-P. Morriset, J. Borcoman, de la Galerie Nationale, et Mme Macpherson, de l'Office national du film. Québec, Trois-Rivières, Jonquière et Sherbrooke présenteront des festivals. A Montréal, des programmes spéciaux seront donnés le 20 novembre au Musée des Beaux-Arts, le 21 novembre à l'Université de Montréal et le 22 novembre à l'Université Sir George Williams. En plus de catalogues déjà publiés (Galerie Nationale, Institut canadien du film), l'Office national du film a publié une liste spéciale de films français sur l'Art et un nouveau catalogue est en préparation sur tous les films d'Art disponibles en français et appartenant aux diverses missions diplomatiques et à l'Office du film de la province de Québec. Il semble que le Canada pourrait jouer un rôle assez important dans le développement d'un mouvement international. Mme Macpherson a été l'instigatrice du mouvement canadien et il n'y a aucun doute quant à la réussite d'un Centre de films sur l'Art.

Additions to Preview Library

The following films are available only for free preview with a view to purchase. Prices quoted are U.S. funds.

Balance of Life and the Space Age
-Film Associates
13½ minutes, colour, $150; b/w $75.

The film considers the earth's living things in terms of their basic needs. In a pond, plants use carbon dioxide supplied by fish, and fish use oxygen supplied by plants. Such a community of interdependent plants and animals is called a balanced system. Just a fish in a tank can be supplied with food and oxygen to keep it alive, so astronauts in today's space capsules must be supplied with food and oxygen to keep them alive. But for long space journeys, it will be necessary to create a balanced system inside a space capsule in order to keep astronauts alive.

Beach Hike-Northern Films
17 minutes, colour $195.

With Justice William O. Douglas as protagonist and leader, 70 people discover the values of wilderness area during a 3 day hike in Olympic National Park. Ends with a plea by Justice Douglas to conserve the wilderness areas, for the benefit of future generations.

Fire Triangle, The-Film Associates
13 minutes, colour $140; b/w $75.

Fuel, heat, and air are the three elements that make up the "Fire Triangle". Before a fire can start, these elements must be present. To control a fire one (or more) of these elements must be removed. Firemen control fires by removing the fuel so there will be nothing to burn; by applying water to help reduce heat; or by smothering the fire with heavy chemicals to keep the oxygen in the air away. Understanding the science of fire helps firemen control fires.

How Does a Garden Grow
produced by Film Associates of California

Art Films That Teach

Gravity, Weight and Weightlessness
-Film Associates
11 minutes, colour $120; b/w $60.

In lively and stimulating style, this film defines weight as the measure of the pull of gravity. Objects in free fall are shown to be weightless. Newton's classic experiment is demonstrated to show that a cannon ball fired with sufficient force will orbit the earth in free fall. A satellite orbiting the earth is also in free fall, and is therefore weightless. The film shows how space scientists are studying gravity, weight, and the effects of free fall and weightlessness in order to launch satellites into orbits.

Highball Highway
-Charles Cahill & Associates
12 minutes, colour $140.

A hospital provides the background for a dramatic presentation of the consequences of drinking while driving. The central character, as narrator, describes the physical and emotional pain caused by his own leg amputation and the near death of his passenger friend. He relates the circumstances of his accident, recognizing that he had many times before been lucky enough to escape the consequences of his poor driving habits. He was often guilty of carelessness, excessive speed, and driving while exhausted, emotionally upset, or intoxicated. Robert Young is seen briefly in conclusion and comments on the importance of safe driving habits. This is a technically smooth production which effectively presents the foolishness of courting tragedy with poor driving habits. A message film which should be seen by all drivers, not once but often, to emphasize the importance of safe and sober driving.

How Does a Garden Grow-Film Associates
11 minutes, colour $120; b/w $60.

In this charming film for primary grades, a small boy plants some flower seeds. Day by day he cares for his garden. He waters the ground and watches and waits. Through the use of timelapse photography the young student sees the seeds send their roots down deep into the soil while their young shoots grow up toward the sun. As time passes, the boy is rewarded with beautiful, bright coloured flowers.

Totems-Northern Films
14 minutes, colour $165.

Demonstrates the origins and historical background of totems. Interprets the carvings depicting men, birds, and animals, in story form. Both primitive and modern tools are described, and carving as it is done today is shown. The film demonstrates the use of totem symbols on blankets and head decorations.

Turtle Care of a Pet-Film Associates
8 minutes, colour $100; b/w $50.

This film is designed for kindergarten primary grades. By finding out how the animal lives and what it eats, the child learns how to care for it. As the film explores the natural way of life of a little red-eared turtle, the child learns how to care for a turtle pet and gains a better understanding of how to learn to care for any animal pet.

What is Poetry-Film Associates
9 minutes, colour $115.

Dan O'Herlihy comments on the difference in communication between the news reporter and a poet. He reads poem Auto Wreck by Karl Shapiro, while camera captures scenes of such a wreck. Emphasis on methods of poetry in being subjective, descriptive and imaginative.

Discovering Line (New Release)
-Film Associates
17½ minutes, colour only $180.

The film is designed to illustrate the way in which line records movement. A line is a path of action which leads the eye through space. The movement induced by line is a major element in art, and the ability to perceive line divorced from form can become a major aesthetic skill. Through the film the student is led to an increased awareness of the visual beauty and function of line.

Discovering Perspective-Film Associates
14 minutes, colour only $160.

We live in a world of depth, of distance. Some things are close to us, some far away. We can create the appearance of distance on a flat surface by using perspective. Overlapping, vertical position, graying colours, varying details, varying size, and converging lines are techniques used to create perspective. Any one or more of these methods helps to create the appearance of depth, or distance, on a flat surface.

Discovering Colour-Film Associates
16 minutes, colour only $175.

Colours differ in three ways: hue, value, and intensity. Hues are the names we give to parts of the spectrum—red, orange, yellow, green, blue and violet. Between the basic hues there are many in-between hues. The value of any hue can be lightened or darkened by adding white or black. The intensity of any hue can be lowered, or dulled, by adding its complementary hue. The film clearly demonstrates the techniques of colour mixing and explores the great variety of colour we can see in the world around us.

Discovering Texture-Film Associates
17½ minutes, colour only $180.

SURVIVAL OF THE SEA

Another Series of Science Films which uses underwater photography to visit the floor of the ocean and show how various forms of life fit into the area in which they live. It presents many sea animals never before filmed in the natural habitat end explains how these animals are adapted for survival in their particular environment. The series features Dr. John F. Storr, specialist in scientific underwater photography formerly of the University of Miami, now at the University of Buffalo.

WHERE LAND AND WATER MEET—29 min. col.
Rental: 6.00—Purchase: colour 250.00—b&w 125.00

Discusses and shows the wide variety of creatures which inhabit the seashore. Explains how they are adapted to the environment in which they live. Points out the many places along the seashore where sea animals make their homes. Presents filmed sequences of the sand flea, clam, sea hare, snail, many kinds of crabs, and other seashore creatures.

ON THE ROCKS — 29 min. col.
Rental: 6.00—Purchase; colour 250.00—b&w 125.00

Shows how animals and plants of the coral reefs are adapted to their particular environment. Features underwater scenes of coral, clams, sea urchins, varieties of fish, sea worms, the octopus, and many kinds of vegetation. Explains their means of protection and methods of obtaining food.

LIFE ON THE CORAL REEF—29 min. col.
Rental: 6.00—Purchase: colour 250.00—b&w 125.00

Explores, through underwater photography, the three regions of a coral reef. Explains the relationship of the many forms of life to each other and their environment. Points out the factors which affect the structure, growth, and survival of coral. Shows numerous types of coral including the rose, fans, chenile, star, lettuce, brain hat and others. Concludes with sequences of the many kinds of fish inhabit the coral reef.

THE LIFE CYCLE — 29 min. col.
Rental: 6.00—Purchase: colour 250.00—b&w 125.00

Traces the life cycle existing between plant and animal life beneath the sea. Discusses and illustrates the importance of microscopic plankton in providing the basic sustenance for many species of marine life. Uses underwater scenes to show how various marine organisms capture their food and the part they play in the food chain. Includes filmed sequences of the sponge, clam, parrot fish, sting ray ,octopus, manta ray, needle fish, barracuda, and others.

QUELQUES FILMS SCIENTIFIQUES

Les films qui suivent, tous des réalisations de l'Office National du Film, sont dans la Cinémathèque Nationale Scientifique.

Un film de vulgarisation scientifique —LE MONDE DES INSECTES, une réalisation de J.V. Durden (Office National du Film)

LE MONDE DES INSECTES
17 minutes — couleur

Une revue du monde des insectes et des grandes catégories auxquelles ils appartiennent: orthoptères, hémiptères, lépidoptères, hyménoptères, diptères et coléoptères. Comment les distinguer les uns des autres et déterminer dans quel groupe il faut les classer.

UN MONDE A VOS PIEDS
22 minutes — couleur

Dans le sol que nous foulons, presque à notre insu, s'élabore en silence la germination des plantes. Tout un monde à découvrir où se révèle avec éclat le grand élan vital de la nature et l'irrésistible montée vers le soleil des essences les plus humbles. Monde touffu, luxuriant, où une extravagance de bulbes, de tubercules et de racines pompent les sucs de la terre, jungle grouillante de coléoptères, d'aphaniptères, de lépidoptères, d'orthoptères et de lombrics où prévaut la loi terrible du plus fort, où chacun lutte pour survivre, férocement...

LA RADIATION
27 minutes — couleur

Certains types de radiations sont connus depuis longtemps, et ils sont connus comme étant totalement ou relativement inoffensifs. On savait déjà que les rayons X doivent être maniés avec prudence. Mais les rayons gamma produits artificiellement par la libération de l'atome posent à l'homme des problèmes redoutables et apportent aussi, on est en droit de l'espérer, des solutions nouvelles à quelques vieux problèmes (singulièrement en médecine). Dessins, graphiques, une visite au centre de Chalk River, une autre a une station expérimentale de Long-Island racontent le début d'un chapitre nouveau de la Science.

DEVELOPPEMENT EMBRYONNAIRE — LE POUSSIN
26 minutes — couleur

Dans un monde invisible à l'oeil nu, le développement lent et merveilleux d'un poussin à tous les stages de la vie, depuis l'embryon jusqu'à l'éclosion.

NEW FILMS ON SCIENCE

HEREDITY

This new series of films by N.E.T. (Indiana University) discusses the biological facts of inherited characteristics and clarifies some fallacies heredity.

IT RUNS IN THE FAMILY
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Examines facts and fallacies connected with such questions as: is blood a heredity carrier? Are mental illnesses and diseases inherited? also some patterns of inheritance, and who gets what characteristics from whom? Explained are three sources of heredity information, and finally some of the results from studies in the area concerning genes and heredity.

REPRODUCTION AND HEREDITY
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Discusses the continuing principle of biogenesis, and the principle of mitosis, the process by which cells reproduce and maintain certain characteristics. Explains the fallacy of the idea that living things could be produced by spontaneous generation, tells of the first experiments which proved the principle of biogenesis, and states that, as far as anyone knows, the only way life can be produced is by biological reproduction. Uses models and slow motion photography to explain how mitosis works.

SEXUALITY AND VARIATION
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Present information on the connection between sexual reproduction and heredity. Previews briefly the elements necessary to sexual reproduction, and states some of the genetic advantages to this kind of recreation of life. Explains living things produced in this way are capable of enormous variations which in turn insure the survival of the species. Uses charts and diagrams to show that there are more than 16 million variations possible in each human being—which is why every human being is to some degree different from every other human being. Contrasts between different kinds of cells and how they reproduce themselves.

MENDEL'S EXPERIMENTS
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Presents the work of Gregor Johann Mendel, one of the world's greatest biologists. Explores his main concern: What order, if any, exists in the transfer of characteristics from parent to child to grandchild? Shows film clips which reproduce some of Mendel's early experiments. Explains the concepts derived by Mendel to explain biological inheritance. Demonstrations are shown which illustrate factors in reproduction and inheritance. Summarizes Mendel's contribution to biological sciences.

MANY PAIRS OF GENES
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Discusses how the mechanism of inheritance works, using diagrams, and showing photographs of several generations of offsprings from selected parents. The independent assortment of pairs of genes is what accounts for variations within generations. Uses mathematics and diagrams to show how many variations are possible in each member of each generation. Explains how predictions about offsprings can be made, and why and how these predictions can be inaccurate.

HEREDITY AND THE CHROMOSOMES
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Discusses the work which has been done in genetics since Mendel's time. Describes the theory of location of genes, and explains how the theory of chromosomes, now a fact, was developed and tested. Demonstrates that traits and chromosomes were always associated, experiments with corn and fruit fly are explained. Shows diagrams and models of the chemical structure of the chromosome and what is involved in the chemical chain of a gene.

THE SEX CHROMOSOMES
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Presents what determines the sex of the individual and why there is an almost equal number of females and males in the world. Uses slides and photographs to delve into the factors which are involved in the determination of sex by an explanation of the chromosome make-up of normal individuals. Explains that each person carries the potentiality of becoming either male of female, but this balance of potentiality is thrown oneway or another at the time of fertilization.

HEREDITY AND ENVIRONMENT
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Explains the heredity-environment relationship in two ways: environmental effects on the development of an individual and environmental effects of the parents, which in turn might affect the offspring. Discusses the machinery and process involved in what is actually inherited; further, that the unit of a chemical molecule in code, a gene, is subject to environmental effects.

FACT OR FALLACY
30 min. b&w — Rental: 5.00 — Purchase: 125.00

Discusses many superstitions and folk tales concerning the nature of inheritance. The effects are presented and disproved with the scientific knowledge presently known. Explains the relationship of cause and effect between environment and inheritance. Two types of characteristics—hereditary and congenital—with which a newborn enters the world, are presented and examples given. Other areas of discussion concern the effect of breeding in pedigreed and non-pedigreed animals; an explanation of the Rh factor, and possible consequences in the marriage of first cousins. Considers the problem of world-over population and the effects of radiation on present and future generations in relation to development and inheritance.

The N.E.T. Series on Photography is also available now from CFI. Details on the films will be included in our next issue.

Totems
produced by Northern Films

Every surface has texture, and an object may have several textures. We learn about textures by touching the surfaces of objects and looking at the way light reflects from these surfaces. Some textures are natural; some are man-made. The film shows how man uses paints, tools, and materials to change the texture of surfaces. Some textures we feel, some we see, and some we create.

Dorothy Burritt

Last May, a Special Award was presented to Dorothy and Oscar Burritt at the Canadian Film Awards presentation in recognition of "their pioneering work over three decades in contributing to the development of appreciation of film in Canada". The full citation read:

"In 1959, Mrs. Burritt wrote in *Food for Thought*: 'An unimposed mutual interest first brings the "evangelists" together; it drives them continually to explore and search out films of artistic and historic merit which otherwise might remain unknown and unseen; it urges them to find audiences in living rooms, halls and theatres; it can stimulate them to study and discuss, often to write, and sometimes even to make films.'

"It has been this sense of evangelism, together with an imaginative recognition of films of quality—especially new Canadian productions—and a rare ability to anticipate new developments in film appreciation, which has distinguished the voluntary work of Dorothy and Oscar Burritt over three decades.

"The first shared interest in film began in the early 'thirties in the Vancouver Branch of the National Film Society of Canada. Their first enthusiasm has always been for films of quality and their continuing focus of activity is in the film society movement. They are founders of the Toronto Film Society now in its 15th season; Mrs. Burritt is a co-founder of the Canadian Federation of Film Societies. Together, their assistance to film societies in many parts of the country has contributed to the remarkable growth of the film society movement in Canada.

"Their activities have touched on almost all aspects of film in Canada. They have worked for the National Film Board and for Shelley Films. Mr. Burritt is presently working with the Canadian Broadcasting Corporation. Film Councils, the Toronto Children's Film Library, and "Blue Sheets" (Canadian Estimates of Selected Entertainment Films) and Canadian Film Awards have been assisted by the Burritts. The first amateur winner in Canadian Film Awards carried the name Burritt at the head of the credits. Either of the Burritts has been a judge for Canadian Film Awards since that time. They have gathered a private collection of important films and have assisted in the transfer of films and documentation to the Canadian Film Institute Archives Committee.

"Commercial distributors and specialized theatrical exhibitors have good cause of know of Dorothy Burritt's persistence in promoting the best use of films. Through the film society movement, Canadian film makers have found a critical audience and a legion of supporters.

"The Burritts continue to pioneer in stimulating other enthusiasts 'to study and discuss, often to write, and sometimes even to make films'.

"Those whose awakened interest in film —whether professional or amateur—can be traced back to Dorothy and Oscar Burritt are countless. For this and for their personal dedication, they are regarded with great affection and respect."

Dorothy Burritt died on September 11th. She was 53.

The Dorothy Burritt Award

The Dorothy Burritt Award will be made annually to encourage the further development of film appreciation. The Award will give financial assistance to an individual or organization for a program which will contribute to a greater understanding and enjoyment of film as an art: it may be for writing or for publishing; it may enable an individual to visit several communities to assist developing film societies, or another to undertake a speaking tour; attendance at a film festival or a film seminar may benefit a potential film critic, film society leader, or an amateur film maker; an organization may make a study of films for young people.

The Award is designed to continue in a small way some of the work that Dorothy Burritt was so active in for the past thirty years as a volunteer.

A capital trust fund is being established jointly by the Canadian Film Institute and the Canadian Federation of Film Societies. Contributions to the fund are invited. The trustees for the Award have yet to be named, but will include Oscar Burritt. They will determine the recipient of the Dorothy Burritt Award on the basis of outlines of proposed programs suggested by candidates and others who wish to make recommendations. Details will be announced at a later date.

What is "A Film for Children"?

The International Centre for Films for Children has approved a definition of the term "film for children". This "is considered as a suitable film for children, a film that is within the understanding of juvenile audiences and that contributes to the molding of the human personality through its entertainment, aesthetic and/or educative values".

It is intended that this definition will serve as the basis for discussions on the international circulation of films suitable for children, for dealings with film producers and as a guide in the formation of specialised film libraries.

New Catalogues

A Catalogue of Feature and Short Films available from the Canadian Federation of Film Societies has recently been published. This catalogue lists 37 feature films and 56 short films acquired by the C F F S or distributed by C F F S on behalf of member film societies or foreign film producers. The feature films included range from the German silhouette film : *The Adventures of Prince Achmet* to the French film by Jean Vigo : *Zéro de conduite*. Most of the short films are foreign in origin, from such countries as France, Spain, Great Britain, U.S.A., Poland and Puerto Rico. This catalogue may be obtained from : Canadian Federation of Film Societies, 1762 Carling Avenue, Ottawa 13.

Films U S A, a new catalogue of films distributed by C F I for the U.S. Information Service, is now available. *Films U S A* lists almost 200 films produced in the United States in such categories as Agriculture, Arts and Crafts, Science, and U.S. History and Heritage. Many of the films are available also in French versions. This catalogue may be obtained from the Canadian Film Institute.

A Propos de Catalogues

L'Institut canadien du film vient de compléter un catalogue de films français. Ce catalogue contient 120 films, surtout des courts métrages, qui ont été choisis parmi ceux jugés les meilleurs. Le tri a été fait par A. Petrowski, nouveau directeur des services français de l'I C F, en collaboration avec Roy Little, directeur exécutif de l'Institut. Qu'il soit noté en passant que ces 120 titres ne représentent pas le capital français de l'Institut : 1,300 films se trouvent sur les étagères de l'Institut. André Petrowski espère bien doubler tous *ces chiffres d'ici peu. Un prochain voyage en France devrait rendre ce rêve plus* que réel.

Notons encore que l'Institut possède un fichier contenant des renseignements sur 45,000 films faits un peu partout dans le monde entier. Une bonne nouvelle pour les scientifiques. Le catalogue des films scientifiques français est presque achevé et devrait sortir d'ici trois semaines—avec 250 titres. Retenez-le.

The Ontario Library Association has set up the W. L. Graff Memorial Fund to provide a living memorial to the tremendous contribution Mr. Graff made to the broadest concept of library activity, particularly in Ontario.

This Memorial will be linked with the activities of the North York Public Library by the provision of annual programmes to be held in the Library under the name of the W. L. Graff Memorial Programme, which will consist of music, lectures, art exhibits, or any other appropriate adult education activity in keeping with his memory.

We are anxious to perpetuate Mr. Graff's name and memory as a living force in the community, and to encourage those aspects of library work which he did so much to promote.

We feel certain that Bill's many friends will want to contribute to this Fund, the interest from which will provide a living memorial to his memory.

Contributions may be sent to Miss Pauline Hutchison, Secretary - Treasurer, Ontario Library Association, 85 Humbercrest Blvd., Toronto 9, Ontario.

Eric J. Spicer
President
Ontario Library Association

Festivals... Festivals... Festivals...

The Third International Experimental Film Festival, organized by the Royal Film Archive of Belgium, will be held in Knokke-Le Zoute from December 26, 1963 to January 4, 1964. The term "experimental film" is interpreted by the organizers as "embracing all works created for cinema or television, which give evidence of an effort to regenerate or extend the film as a medium of expression". A First Prize of $5,000 is being offered and there are five additional prizes of $2,000 each. All the prizes offered will be awarded.

The 2nd **Vancouver International Amateur Film Festival** will be held between April 16-26, 1964. Entries are limited to 16mm films or 16mm blow-ups of 8mm films, and may be in any of three categories : (1) Scenario (fiction), (2) Documentary, (3) Experimental. The Award offered include Eskimo stone carvings, a television Broadcasting Award and items of photographic equipment. Entry forms may be obtained from 506—1975 Pendrell Street, Vancouver 5, B.C.

News has recently been received that **The Vancouver International Film Festival** will be held in 1963 after all. The Film Festival was cancelled by the Vancouver Festival organizers after the 1962 Festival. The dates announced for the Festival are November 25-30, 1963.

A Festival of World Television will be held in London from November 26 - December 4, 1963, under the auspices of the British Film Institute's television journal *Contrast*. The Festival will attempt to survey the best of World T V, and will be non-competitive.

The Fifth International Review of Ethnographic and Sociological Film will be held in Florence from 20th to 26th January, 1964. The Festival will present films that illustrate the human condition within a social context.

The XVIIth International Scientific Film Association Congress and Festival, which was to have been held in Rome in October, has been postponed. No announcement has been made of the new date for the Congress.

The Fourth International Labour and Industrial Film Triennial will be held in Antwerp during November 1963.

The Second International Film Contest for Young Film-Makers (also known under the title "Tenth Muse") will be held in Milan during June 1964. The Contest rules provide for entry of 8mm and 16mm films in silent or sound versions in two categories—I, for individual competitors or group competitors age 15 or younger; and II, for individual competitors or group competitors aged between 16 and 19. The theme of the 1964 Contest is an unfinished sentence : "Someone had lost a wallet. There it was lying in the street, and..."

National Film Board Annual Report

The National Film Board's Annual Report for the year ended March 31, 1963 published recently showed "a significant increase" in the use of the Board's films in Canadian theatres and on T V. During the year the number of theatrical bookings rose to 6,056—an increase of 12%—and the number of telecasts rose to 7,410 from the previous year's total of 5,667. Films distributed through the 16mm community distribution system were shown approximately 277,100 times in 1962-63. In the same period the Board put at the disposal of this Canadian distribution network some 6,046 prints of its films in addition to selling 3,684 prints to film libraries and other users. The Report notes that: "The public is making increasing use of the services of film libraries which can respond immediately to specific demands. The Montreal municipal film library alone loans out between 400 and 600 N F B films each month. In fact, 13% of the Board's Canadian film distribution is achieved through film libraries."

The Report mentions a number of special projects designed to provide a screen for the Board's productions, and comments: "Whatever the method used to distribute its films, The National Film Board is striving towards one objective: to reach the widest possible audience."

During the year, N F B produced 91 original films, 100 revisions and versions, 73 foreign language versions, 53 news stories and 93 other items. Also produced were 43 film strips and 26 photo stories. The National Film Board produced two feature length films during the year: *Pour la suite du monde* and *Drylanders*. *Pour la suite du monde* is a story of the islanders on Ile-aux-Coudres in the St. Lawrence River. *Drylanders* is a dramatic presentation of the settlement and development of the prairies and was produced in southern Saskatchewan. During the year also, the Board looked into the possibility of Canadian film producers entering into co-production agreements with producers in the United Kingdom and France. Such agreements would facilitate the pooling of creative, technical and financial resources in the production of feature films. Progress was made towards an agreement between France and Canada, and many valuable contacts were made in the United Kingdom.

In 1962-63, N F B productions received 43 Film Awards in a variety of international competitions. $2,974,583 was spent on the production of films and other visual materials. Total expenses for the year were $7,942,489, and income, other than Parliamentary appropriations, $2,350,199.

C.F.I. Annual Meeting

The 27th Annual Meeting of the Canadian Film Institute will be held on December 4, 1963 at 2:30 p.m. in the National Film Board Theatre, 1 Lombard Street, Toronto.

Members and friends of the Institute are invited to hear reports of activities of our 27th season, to elect the Board of Directors, and to consider the establishment of a new film archives division within the Institute. Following the business meeting, a short programme of excerpts from the C F I archives collection will be shown.

Film Censorship in New Zealand

The Film Censorship Regulations discussed below were adopted in New Zealand in 1956. However, with continuing changes in film censorship in most Provinces of Canada, it is of interest to review film censorship as it is practiced in another member of the Commonwealth.

The "suppressive" or "banning" function of a film censor has been largely superceded in New Zealand by a new function of "guidance". Suppression, in whole or in part, which has often constituted the sole work of censorship, has been relegated in New Zealand to a comparatively minor role, the emphasis being very much more on the classification of films according to the type of audience for which they are considered suitable. It is left for the most part to individual film-goers to decide for themselves whether they wish to follow this advice or not. This flexible censorship system has been brought about by placing a heavy responsibility on parents, teachers and all those who have any control over children.

The Regulations include five types of certificate, only one of which is mandatorily restrictive. The (G) Certificate approves a film for general exhibition without qualification. Virtually all short films receive this classification and about 65 per cent of all features. The (Y) Certificate was an innovation for film censorship generally. Under it, a film is approved for general exhibition with the recommendation that it is suitable for persons age 13 and over. This Certificate recognizes, for censorship purposes, the existence of the adolescent film-goer; the group between children and adults. With an (A) Certificate a film is also approved for general exhibition but with the recommendation that it is suitable for adults only (persons over the age of 16). The (S) Certificate also approves a film for general exhibition but recommends the film as particularly suitable for a specified class of audience. This Certificate enables the Censor to draw the attention of parents to such films as those of the Children's Film Foundation which are particularly recommended for audiences of young children.

It should be noted that all films with a (Y), (A) or (S) Certificate also receive a (G) Certificate as approved for general exhibition. The onus is on the general public to follow the Censor's recommendations concerning audience suitability.

The fifth type of certificate is the only one which is mandatorily restrictive. This is the (R) Certificate, which restricts the screening of the film to audiences over a specified age or to a specified class of audience. Although the (R) Certificate is generally used for the definite exclusion from certain films of persons under 16 it may also be applied to restrict the screening to segregated audiences or specialised groups—for example, film society members or medical students. Heavy penalties apply to persons who break the law by gaining admission to the screening of a film with an (R) Certificate to which they are not admissible.

The basis of the New Zealand system of censorship rests on the primary responsibility of parents and teachers for deciding what films should be seen by children. The system of "guidance" classification, therefore, depends heavily on the active co-operation of the public. And from the results achieved in New Zealand since 1956 it appears that the public has been more than willing to co-operate and accept this responsibility.

Film Societies Recognized

An Amendment to The Theatres and Cinematographs Act of the Province of Saskatchewan has added "film societies" to the list of educational organisations exempted from censorship in the Province. The clause in the Act requiring all films to be submitted for censorship does not now apply to "films owned or sponsored by a university, *film society* or other educational institution approved by the Minister of Education". Of particular interest in the Amendment is a clause defining "film society" for the purposes of the Act. This is the first definition of a film society to appear on the Statute Books:

" 'Film society' means a non-profit cultural organisation, membership of which is by annual subscription and limited to persons who are at least eighteen years of age and the objects of which are to encourage the appreciation of moving pictures as an art and a medium of information and education by exhibiting moving picture or cinematograph films of any width, to discuss films exhibited and to provide its members with information respecting moving pictures."

Le congrès des ciné-clubs d'étudiants

Six cent cinquante délégués venus de tous les coins du Canada français ont étudié à Montréal, pendant trois jours, les problèmes posés par le rôle des ciné-clubs. Le clou du congrès fut la conférence de M. Henri Agel, professeur à l'I D H E C de Paris, sur *le rôle du cinéma dans l'évolution de la culture contemporaine.* Une intéressante sélection de films (*L'île nue, Le coureur, Visages de Paris, Football as it is played today* et *Le Pigeon*) fut présentée durant les trois jours.

Book Review

Motion Pictures: The Development of an Art from Silent Films to the Age of Television, by A. R. Fulton. Published by the University of Oklahoma Press, Norman, 1960. $6.25.

Mr. Fulton's major thesis is that the development of film as an art form from its origins as a "machine" can be seen through an analytical study of a few well-recognized films. The work of Melies, for example, is discussed under "Arranged Scenes"; *The Great Train Robbery* exemplifies "Arranged Shots"; *Birth of a Nation* illustrates "Editing"; "Montage" is discussed through a study of *Battleship Potemkin*; *Greed* illustrates "Naturalism" in film and *The Informer* "The Creative Use of Sound". In addition there are chapters on "Documentary Film" (*Nanook of the North, Night Mail* and *The River*), "From Play to Film", "From Short Story to Film" and "From Novel to Film". The book concludes with a rather superficial discussion of "Television" and a summary of "The Art and the Machine".

For a reader interested in developing an appreciation of film art Mr. Fulton's book offers little that cannot be found in a number of other works, of both an introductory and advanced nature. The method of presentation—a basically chronological account of developments—tends to leave the reader with the impression that Griffith had the last word on editing and Ford the last word on sound with *The Informer.* What of more recent developments and the range of subtleties within both these modes? Mr. Fulton makes bare mention of them. However, the detailed studies on the films themselves are both scholarly and highly readable. Of these the analyses of *Greed* and *The Informer* are particularly valuable.

The chapters on "From Play to Film", "From Novel to Film" and "From Short Story to Film" represent the most permanently useful portions of Mr. Fulton's book. Through these chapters Mr. Fulton describes a number of the factors which necessarily change in transferring from one medium to another, and through these illustrates much of the aesthetic basis of film art. These sections have been particularly well-researched and include detailed analyses of *Brief Encounter, Great Expectations, All That Money Can Buy* and *Quartet* in comparison with their original sources.

Mr. Fulton is inclined to show the same tendency as Kracauer (in *Theory of Film*) in assuming that the cinema has certain rigid characteristics that define the form. For example, in discussing the use of flashbacks in films, Mr. Fulton writes: "...it is characteristic of films to begin their stories at the beginning." Why is it "characteristic"? It might perhaps be argued that it is more *effective* (for audience understanding?) to avoid the use of flashbacks, but even this argument would take some sustaining in view of the many films which use the flashback technique successfully.

One of the best features of this book is the author's inclusion of the complete credit titles for the twenty films he discusses in greater or lesser detail. Since this list includes complete cast and credits for such films as Melies' *A Trip to the Moon* as well as the more recent *Great Expectations* and *Quartet* it is especially valuable. One wishes more authors of books on film would spend the time and scholarship to include this feature in their own works.

Peter Morris

Cinémathèque de l'industrie

Le ministère du Travail a récemment déposé à la Cinémathèque nationale de l'industrie, à l'Institut, une vingtaine de films français sur la sécurité et sur certaines méthodes de travail. J'aimerais signaler, entre autres, *Peau de Banane.* Ce film, qui est loin d'être une œuvre d'art, est à mon avis, malgré tout, une petite merveille mathématique de démonstration. C'est un film qui doit être montré dans tous les milieux industriels scolaires. A signaler encore, *Attention aux Ampères* ou les dangers de l'électricité. Et d'autres encore.

L'Institut à Trois-Rivières

La Cinémathèque régionale de Trois-Rivières dirigée par Jean Lasnier est depuis quelques mois un dépôt officiel de l'Institut. Une centaine de films y ont été déposés (films d'art, scientifiques, films sur le sport et autres). Ceci devrait améliorer quelque peu les ennuis d'expédition et de correspondance pour les emprunteurs de la région. D'autres films seront déposés prochainement.

Have You Wondered?

Regular readers of the C F I Bulletin fortunately have been writing to ask whether the Bulletin had been suspended. Publication has been held up for the last few months in the face of other pressures while the design and publication policy was under review. The Bulletin will be published every second month, not monthly, from this date forward. It will normally be a six page publication; however, as the need arises, it will expand to eight or more pages. The new design of the Bulletin, the letterhead, etc. is the work of Paul Arthur & Associates.